THE WEEKLY MAGAZINE

JAZZ INFORMATION

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THE BANDWAGON

Hot Lips Page is getting lots of the boys to sit in with his band, at Kelly's Stable. The other night Ray Biondi and Milton Raskin, both of Gene Krupa's orchestra, showed. Later on in the evening, Blue Lu Barker (Don't You Feel My Leg) got up and sang. Arthur Herbert, drummer with Pete Brown's old band at Kelly's, also sat in with Lips. On Page's off-nights, Pete himself is found substituting.

The MacDougal Tavern gets some nice people down to listen to Sinclair Mills' piano... Ethel Waters and Eddie Mallory were among those who dropped in last week. Freeman orchestra still at Nick's, with Al Sidell on drums now that Tough is with Teagarden. Zutty's trio still handles the relief assignment.

Stella Brooks is singing at the Pirate's Den in the Village, with Art Hodes accompanying her. Don't miss it. Louis Metcalf playing at Ernie's, nearby. Stuff Smith still at Cafe Society with Slam's trio, and Jean Eldridge.

Clarence Profit closed at the Yeah Man in Harlem on Saturday. At the Savoy, Erskine Hawkins and the Savoy Sultans; Count Basie played there Saturday, and Larry Clinton (of all people) will be there next Saturday. Claude Hopkins is at the 125th Street Apollo Theater, with Roy Eldridge scheduled to follow.

Sonny James opened at the Arcadia Ballroom Saturday night, after Roy Eldridge. Van Alexander still at the New York Roseland, while Red Norvo and Jack Jenney replace Basie at the Brooklyn Roseland. Jan Savitt at the Hotel Lincoln.

Jimmy Dorsey, now at the Carlton Theater in Jamaica, will take over the Meadowbrook from Jackson Teagarden in a few weeks. Gene Krupa booked into the Fair this week, to be followed by Artie Shaw. Shaw is playing at the Strand, with Glenn Miller at the Paramount.

Fats Waller goes into the Famous Door in a few weeks. Muggsy Spanier's band opened the Off-Beat, in Chicago, for one week, and left to play in Cleveland. Harry Lim, editor of a jazz magazine in Batavia, Java, has been getting around all the hot spots. Count Basie played the Manhattan Center affair last week for Martin Block.

Coleman Hawkins Set For Kelly's Stable

TENOR STAR, NOW FORMING BAND, WILL OPEN OCTOBER FIFTH

Coleman Hawkins and his orchestra will open at Kelly's Stable in New York City on October 5th. Jazz Information learned, as it went to press, that the internationally famous tenor sax star is definitely set to take a new band into the 51st Street nightspot on that day.

Hawkins, who replaces Hot Lips Page, will share booking with the Spirits of Rhythm. The Hawk's band is now being formed, and details of its personnel are not available. A likely candidate for the drummer's chair is Arthur Herbert, formerly with Pete Brown's Jump Band.

Ever since Hawkins returned to America, a flock of groundless reports have had him joining the Ellington, Basie or Webb orchestras, or leading an all-star band at the Cafe Society in Greenwich Village. According to a late and persistent rumor, he was to join Slam's trio at the Society next week. Hawkins himself, however, told a representative of Jazz Information that he would go into Kelly's Stable, and denied the Cafe Society story.

Admirers of the Hawk will be interested to learn that, because of his reputation, prices at Kelly's are likely to be advanced.

YOUNG MAN WITH A CORN

Bobby Hackett, young cornetist, has taken himself and his horn to Horace Heidt's schmaltz orchestra, giving up his own band. Hackett is to be featured.

This puts a temporary stop to a sensational career in jazz. Only last year, he was being discovered by critics who likened his playing to that of Bix Beiderbecke. His reputation seemed to be assured when he stepped into the leadership of an important group of hot men with years of jazz fame and experience behind them -- Pee Wee Russell, Eddie Condon, George Brunies.

Hackett's work on the then new Commodore records brought him into further prominence. But when he ambitiously enlarged his band to full proportions, most of his good men left him. And somehow, the big band was not a commercial success. When approached by Heidt, Hackett had already given it up.

Now he will share billing with the Heidtlites and Frankie Carle, a fate far worse than Bix's ordeal with Whiteman could have been.

REPORTED BUT NOT CHECKED

Marty Marsala will join the Bob Crosby Orchestra.

Though Jess Stacy will replace Sullivan in Crosby's band, Joe is to stay on for radio shows and as arranger.

Following Stuff Smith's engagement, the Boogie Woogie boys will return to their Cafe Society stand.

Though Dave Tough is with Jack Teagarden, he will return to Bud's Summa Cum Laudes with a relief man to drum for him when he's unwell.

Jess Stacy will take a small recording band into the U.S. Records studios. Noni Bernardi to arrange.

Mary Lou Williams is slated to join the Goodman Quartet.

MONTANA TAYLOR and ROMEO NELSON who were among the early exponents of boogie woogie have both dropped out of sight. If any of our readers has a clue to their whereabouts, will he please get in touch with Jazz Information.

HAMMOND TO PLUG BANDS ON AIR

John Hammond, Swami of Swing by courtesy of the New York Post, will conduct a weekly radio program on the CBS network, beginning Friday, September 29th. The program will be labeled "Young Man With A Band" and publicize the bands of the Columbia Recording Corporation, the sponsor.

Every week a different band will be featured, with Hammond as M. C. and general explainer. Scripts are being written by Ann Marie Ewing, CBS swing fan. The first band of the series will be Horace Heidt's, hardly in the hot jazz province to which Hammond had formerly devoted himself.

COUNT BASIE DOWN WITH STREP

Count Basie took sick leave last week due to a streptococcus infection. Roselle Claxton and Mary Lou Williams each sat in with the band during his absence. The Count has already returned to his orchestra.

JAZZ INFORMATION

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COLLECTORS' ITEMS

Last week this column mentioned an important reissue, available on the Bluebird race list: Duet Stomp -- Astoria Strut, by the Jones and Collins Astoria Hot Eight (B8168). Now, through the courtesy of John D. Reid of the Victor company, we are able to print the personnel of the band: Lee Collins, cornet; Sidney Arodin, clarinet; Theo Purnell, alto sax; David Jones, tenor sax; Joseph Robichaux, piano; Al Morgan, bass; E. Sayles (?) drums; unknown banjo. Again, don't forget to pick up this fine record while it's obtainable. And please everybody ask Victor's Hot Jazz department to see whether the two unissued sides by this band can't be released.

Jazz Information has also discovered the personnel of an Adrian Rollini date band that recorded on Bluebird under the names of Freddie Jenkins' Harlem Seven (Nothin' But Rhythm--Old Fashioned Love, B6129, and Swinging 'Em Down, B6193), and Bernard Addison's Rhythm (I Can't Dance -- Toledo Shuffle, B6174). Jenkins played trumpet and Addison guitar, of course; the others were Albert Nicholas, clarinet; Joe Turner, piano; Joe Watts, bass; and Rollini, drums. Kirby Walker, Jasper Thomas and Jenkins sang on the records. Walker, who supplied the personnel, could not remember the name of the second trumpet on the date.

Another noteworthy reissue concealed on Bluebird's race list was Blue Blood Blues-- Mushmouth Shuffle, by Jelly Roll Morton (B8201). Blue Blood Blues is one of Jelly Roll's most famous sides, and better than some of those issued with much fanfare on the standard Bluebird list in the Spring. According to Jelly Roll, the amazing clarinet solo which opens the record was played by George Baquet, the old New Orleans musician who worked in the Olympia and Original Creole Bands with Freddie Keppard. Baquet was so old at the time, Jelly Roll says, that he could hardly control his instrument; but his chorus is memorable, and makes the record an essential item in jazz history. If

(Continued on Page 4)

Men Who Created Jazz

by FREDERIC RAMSEY, JR.

Last week Jazz Information told of Jelly Roll Morton's first recording date in years. Here we are pleased to present a brief sketch, by the co-editor of the forthcoming book, Jazzmen, of the story behind one of the selections there recorded, and of the times which produced it.

Most of the people who will buy the Jelly Roll Morton set of New Orleans records made last week at the Victor studios (see Jazz Information, number 2) probably won't know much about the actual background behind the tunes. Nor will the musicians who played them enter into their consciousness, unless they happen to glance at the personnel on the label. That's too bad, in a way, because there's a real story behind the gold ink on the blue paper.

It begins about forty-five years ago in New Orleans, in the early days when Jelly Roll was a wandering pianoplayer who came into town from Gulfport. Besides playing piano all over town, Jelly Roll used to write some jazz tunes. One of these early tunes Jelly played was a selection called the King Porter Stomp. Everybody knows what has happened to the King Porter Stomp, to the Jelly Roll Blues, to many of the other tunes he recorded. But there were other people in New Orleans, too, other kings of other instruments. One of them, and among the greatest, was King Buddy Bolden, who had a "ragtime" band.

King Bolden wasn't known much outside New Orleans in 1894 except to the people of his own race, up and down the Mississippi, who came from far and wide to hear his band. Legend has it (and this legend has been verified) that when Buddy Bolden played his cornet in the pecan grove across the river from the Crescent City, they could still hear him uptown without benefit of any pick-up system.

Bolden played for dances, for picnics out at Milneburg, (Jelly Roll Morton says that the most surprising thing that happened to him in connection with the misspelling of the name Milneburg was a long letter from a patriotic German citizen who was pleased that someone from the States had celebrated the Joys of the German city Milenburg with such wonderful jazz) for parties at Johnson Park (when Buddy Bottle used to make his balloon ascensions), and for the Saturday night functions at Longshoremen's Hall, known otherwise as the Teamsters and Loaders Hall.

It was here that the hustlers, roustabouts, teamsters, stevedores, gamblers, and pimps used to go for relaxation, and the whores for business. When they weren't "sellin' that stuff" on the block of shuttered cribs that lined Iberville, Marais, Bienville Streets, these girls were out picking up a little extra change on the riverboats, at the dances, anywhere that large groups of men gathered. And it was all right, in those days, because as far as the city of New Orleans was concerned, they could go right ahead -- as long as they stayed in the prescribed red-light district of Storyville.

For some of the musicians, like Johnny Dodds, playing at these dances wasn't much fun. They hated the long hours, low pay, sweat, the obese, waving back-sides that got in their way while they were on a date. Playing "gigs" (as odd jobs were called in those days, and are in some spots still) was no picnic. Other musicians, like the famed "Ratty" John Vean, drummer of the Olympia Band, who shook like the rodent that gave him his name whenever he drummed, took to these surroundings more naturally. When the musicians talk about Vean, they don't say much; they never offer expanded comments. It's so simple, really, there's nothing more to say than "That 'Ratty' John Vean, ev'y time he took his pants off, there was a new Vean downtown."

Buddy Bolden didn't mind the atmosphere at Longshoremen's Hall so much, either. The only thing that ever really bothered him was the occasional whiff of foul air that blew its way to him from the dance floor. Then it got him down, and he wrote a little song about it:

"I thought I heard Mr. Buddy
Bolden say,
"Funky butt, funky butt, take
it away!"

Webster tells us that "funky" is Elizabethan, and perhaps the folklore boys can make something out of it. To Bolden, it just meant: "Open up that window and let the bad air out" -- and that's the way Jelly Roll sang it at the date.

The rest, as Paul Edward Miller said in his Yearbook of Swing, is unprintable. Possibly that may be of interest to the hot collectors who will find more about Mr. Buddy Bolden and his "unprintable" remarks printed in the book Jazzmen, to be published October 5 by Harcourt, Brace. The background material dug for this book was convincing enough for RCA-Victor when they read an advance copy of the book; they decided that perhaps there was something to "all this Buddy Bolden stuff". So they got together the group of jazzmen that made the date described last week in Jazz Information, basing the records on new research material unearthed by authors of the book.

There is a story behind each of the tunes played on that date, but there's no more room here, and they can't tell it on the blue and gold label.

RECORDS

MUGGSY SPANIER'S Ragtime Band (BB 10417) Eccentric -- Big Butter And Egg Man. Muggsy Spanier, trumpet; George Brunies, trombone; Rod Cless, clarinet; Ray McKinstry, tenor sax; George Zack, piano; Bob Casey, guitar; Pat Pattison, bass; Marty Greenberg, drums.

The most heartening jazz record issued by a commercial company in a long time. Muggsy, reviving now from his long bondage to Ted Lewis, is again the hottest of the white trumpets, and he's taking his little "ragtime" band along with him. This record observes a simple adherence to the simple traditions of jazz. On the first side New Orleans influence is felt in the selection and style; on the second, the effect of Armstrong's personal style is apparent. Muggsy listened carefully to Joe Oliver, Armstrong and Tommy Ladnier, in their prime; he still feels the music something the same way they did.

The band has its weak spots, but obviously it's one of the hottest white outfits in the country, and we hope it will keep up that spirit until it reaches New York. The boys play very nicely together, and only a few of the individual musicians might be improved. Muggsy is grand; in these two sides, he gets very close to the inspiration that made him famous in old Chicago. A rough, humorous trombonist, George Brunies is very appropriate, as is George Zack's loose-fingered piano style. Rod Cless is far from a bad clarinet; his style is good, though rather unpersonal, but his phrasing is poor sometimes, and he isn't by any means as hot a man as Muggsy. Ray McKinstry, the tenor, plays an acceptable horn, rather in Eddie Miller's style.

Improvements might be made, then, in the band; but the more important thing is that all of Muggsy's boys have some of his feeling for real jazz. With the Spanier horn leading, they get a fine measure of the old fashioned swing into their music.

ERNIE FIELDS' Orchestra (Vo. 5073) T-Town Blues -- Lard Stomp. A good record by John Hammond's new discovery. The band has very little to add in the way of style but makes up for this by lots of drive.

BILLY KYLE (De. 2740) Finishin' Up A Date-- Between Sets. Piano solos with rhythm section, by a young man with a great deal of technique and nothing to say. When surrounded by the Onyx band, Kyle has often been known to play interesting piano.

BOB ZURKE'S Orchestra (Vi. 26355). I've Found A New Baby--Between The Devil And The Deep Blue Sea. A new and rather rough band, playing unintegrated arrangements, which Fud Livingston has no reason to boast about. The Zurke piano seems to follow Sullivan more than ever.

COUNT BASIE'S Orchestra (Vo. 5085) Pound Cake--Clap Hands, Here Comes Charlie. Pound Cake, a composition by Harry Edison and the Count, has featured work by Washington, baritone, Warren, alto, Edison, muted trumpet, and Tate, tenor, against the typical Basie brass riffing. Clap Hands is a poor tune to play, but the waxing has some nice tenor by Lester Young.

BOB CROSBY'S Orchestra (De. 2734). The World Is Waiting For The Sunrise--Blue Orchids. Crosby's first sides to feature Joe Sullivan, and Joe's first recorded work in several years, are distinguished rather by the occasion than by the music. On Sunrise Sullivan takes a short, not very substantial solo. For the rest, the band does its usual Dixieland job pleasantly. The commercial is not brightened by its Teddy Grace vocal.

TEDDY WILSON (Co. 35220)
Booly-Ja-Ja
Exactly Like You

LARRY CLINTON (Vi. 26354)
Satan In Satin
Golden Bantam

JIMMY DORSEY (De. 2735)
Dixieland Detour
Body And Soul

GLENN MILLER (BB 10416)
In The Mood
I Want To Be Happy

MILDRED BAILEY (Vo. 5086)
A Ghost Of A Chance
I'm Forever Blowing Bubbles

TOMMY DORSEY (Vi. 26356)
All In Favor Of Swing Say "Aye"

DORSEY CLAMBAKE SEVEN (Vi. 26356)
Stop Kicking My Heart Around

ETHEL WATERS with EDDIE MALLORY's Orchestra (BB 10415)
Bread And Gravy
Push-Out

RACE

HAROLD BOYCE and the HARLEM INDIANS (De. 7636)
Willie Willie Don't Go From Me
De Bush To Biol Tea

LEROY'S BUDDY (Bill Gaither) (De. 7637)
Too Late Too Late
Sweet Mama

BLIND BOY FULLER (Vo. 05083)
You've Got Something There
Baby Quit Your Low Down Ways

JAMES DE BERRY and his MEMPHIS PLAYBOYS (Vo. 05084)
Nummy Nimmy Not
You Can Go

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ADVANCE NOTICES

Since the first appearance, last Spring, of Blue Note Records, seven discs have been issued by the company which had the excellent idea of making all except two sides on twelve-inch records. By now every collector should have some of them on his shelves. Albert Ammons' piano solo of Chicago In Mind (No.4) is the first required, in our opinion. After that, you can take your pick, from Ammons' Boogie Woogie Stomp (No. 2), Meade "Lux" Lewis' intellectual blues (No. 1), Father Earl Hines' only recent solos (No. 5), and from the band records made at two sessions.

Two twelve-inch sides remain to be issued from the first session, which featured Frank Newton, J. C. Higginbotham, Ammons, Teddy Bunn, Johnny Williams and Sidney Catlett. The titles are Rainy Day Blues and Sweet Georgia Brown. From the second date, when the band included Newton, Higginbotham, Meade "Lux" Lewis, Sidney Bechet, Bunn, Johnny Williams and Catlett, three twelve inch sides are still to be issued.

Of these, two are announced for October release as Blue Note No. 7 -- the J. C. Higginbotham Quintet, Higgy playing solo with the rhythm section, in Basin Street Blues, and Blues For Tommy (in memory of Tommy Ladnier) by the full band, Port of Harlem Seven. Like Bechet's solo of Summertime, reviewed last week, the Higginbotham Basin Street is a man's last word on a tune he loves. In Blues For Tommy, Bechet plays a soprano. The third side is a blues not yet named.

Another set of masters still to be used is an unprecedentedly long blues solo by Meade "Lux" Lewis, to be issued under the title of Blues, parts one to four.

* * * *

During his stay with the Crosby band, Joe Sullivan has appeared on a number of recording sessions for the first time in several years. Besides Bob Crosby's The World Is Waiting, and other sides with the Dixieland boys, Sullivan played on the Chicago style records made for Decca by George Avakian. Two weeks ago, he made two solos (Squeeze Me was one of them) at the Musicraft studios, for a private person, who may not issue them.

* * * *

The Bud Freeman band, featuring Kaminsky, Gowans, Russell, Freeman, Bowman, Condon and Sidell, recorded Satanic Blues and three other titles under their new Decca contract on September 18th.

COLLECTOR'S ITEMS

(Continued from page 2)

Baquet actually played on the date it may have been the only recording he ever did.

And to continue with the recent Bluebird releases, there is B8222, on which are reissued It's Hard to Laugh or Smile, by Bennie Moten's Kansas City band, and the Washboard Rhythm Kings' Many Happy Returns of the Day.

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JAM SESSION ON SIXTH AVENUE

This isn't news; there are jam sessions going on everywhere all the time, and some of them are awful and some of them will never be forgotten.

I just want to put down in type very briefly a little about those Monday night sessions in the cellar of a Sixth Avenue bar lately.

The central man here, the only one who was there every Monday, was Art Hodes, the Chicago pianist who works at the Pirate's Den now. If no one else came, Artie played the blues a little, some Dixie tunes, Panama, a pop, improvised some modulations, swung into a Pine Top variation, until he was tired. Or some other fellows would drop in: Herbie Dell, who played such terrific trumpet in the last chorus of I Found A New Baby one night, and who's rehearsing now with Ray McKinly and Will (Schwichtenburg) Bradley --- Wes Westerfield, a hot tenor man, Freddy Goodman, Clarence Profit, Bubs Reid on alto sax, an amateur trumpet named George Stacy who played a marvelously simple and clear toned blues. Any number of drummers and other rhythm men; the time there were too many saxes and the jam didn't jell; and above all, the session when Stella Brooks sang chorus after chorus of the blues while Hodes played tremendous piano behind her and ended by singing the blues himself, both of them sounding better than a white blues singer or a white pianist is supposed to sound.

I wouldn't want to make any generalizations about jam sessions, name musicians as against unknown, but excited men; all I mean is that at least, the kicks in the cellar on Sixth Avenue were as frequent as they are when you listen to a big band; and when they came: better.

SOME RECENT PERSONNELS

MILDRED BAILEY'S OXFORD GREYS

Mildred Bailey (vocal) accompanied by Mary Lou Williams, piano; Floyd Smith, guitar; Johnny Williams, bass; Eddie Dougherty, drums.

Gulf Coast Blues	Vo. 4800
Arkansas Blues	Vo. 4801
Barrelhouse Music	Vo. 4802
You Don't Know My Mind	Vo. 4802

JIMMY JOHNSON'S ORCHESTRA

Henry Allen, trumpet; J. C. Higginbotham, trombone; Gene Cedric, tenor; Jimmy Johnson, piano; Al Casey (?), guitar; Johnny Williams, bass; Sidney Catlett, drums; Anna Robinson, #vocal; Ruby Smith, *vocal.

Harlem Woogie #	Vo. 4768
After Tonight	Vo. 4768
Backwater Blues *	Vo. 4903
He's Mine All Mine *	Vo. 4903